

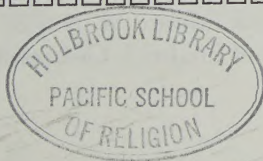
The Hymn

JANUARY 1967 -70



PACIFIC SCHOOL
OF RELIGION

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Hymnic Anniversaries in 1967

THE FOLLOWING are "anniversaries" of hymn writers and composers which fall in the year 1967. How many of these do you know? All of them have one or more hymn or tune in one or more of the major hymnals of Protestant churches. The list will suggest persons around whose work *hymn festivals* may be organized—or who may be given mention from the pulpit in announcing the use of their particular compositions.

175th birthday of John Keble
175th birthday of John Bowring
175th birthday of Joseph Mohr
175th birthday of George Coles
175th birthday of Lowell Mason
175th birthday of Charles Hutcheson
175th birthday of Sylvanus B. Pond
175th birthday of Gioachina A. Rossini
175th birthday of Lucy E. G. Whitmore
175th anniversary of the death of Edward Perronet
150th birthday of James G. Small
150th birthday of Caroline M. Noel
150th birthday of Virgil C. Taylor
125th birthday of Sidney Lanier
125th birthday of Arthur S. Sullivan
125th birthday of Robert Jackson
125th birthday of Charles S. Newhall
125th birthday of Richard H. Robinson
125th birthday of Arthur Cottman
125th birthday of Henry R. Gadsby
125th birthday of George F. C. LeJeune
125th birthday of Samuel H. Whitney
125th birthday of William S. Bambridge
125th birthday of Frances M. Owen
100th birthday of Robert N. Quaile
100th birthday of Percy Dearmer
100th birthday of Charles Winfred Douglas
100th birthday of Alfred Wooler
100th birthday of William P. Merrill
100th birthday of Rhys Thomas
100th birthday of John H. B. Masterman
100th birthday of T. Tertius Noble
100th birthday of George Matheson
100th birthday of Edward W. Naylor
100th birthday of Frederick G. Russell

The Hymn

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The President's Message

MIAMI BEACH ASSEMBLY

I have recently returned from a few days spent at Miami Beach in Florida where I attended the Triennial Assembly of the National Council of the Churches of Christ in the U.S.A. It was a memorable occasion where more than 2,200 people came from all over the country and abroad to hear reports on the many activities of the Council and to plan for the future. The Council is the united organization of 34 denominations which for many years have been working together to forward the interests of the churches.

One of the features of the Assembly is the opportunity which it affords for various organizations not members of the Council to arrange displays depicting their activities. The Hymn Society has taken advantage of this and an attractive booth was arranged to display our wares. The booth was well located and was visited by a substantial number of the delegates who evidenced interest in what the Hymn Society is doing. The Society has arranged similar displays at each of the previous Assemblies of the National Council with gratifying results.

Such displays have a distinct advantage for our work. It brings the Society to the attention of an important group of people. It helps to establish the Society as an important factor in the religious life of the nation. It evidences the cordial relationship that exists with the National Council of Churches—a relationship which has been of great value to the Hymn Society, particularly in its new hymn projects.

Thus, the Hymn Society, an independent organization, occupies a significant place in its association with other organizations as it goes forward to make its contribution to the spiritual life of today.

—DEANE EDWARDS

Sir George J. Elvey (1816-1893)

J. VINCENT HIGGINSON

HYMNODY would lose some of its spiritual force without two tunes found in most contemporary hymnals—the *Diademata* and *St. George-Windsor* of Sir George Job Elvey. Although one summary of Elvey's musical career is condensed to "he composed oratorios, odes, anthems, service music, and a festival march," it is the hymn tunes, part of the service music, which serve to keep his memory alive today. Nonetheless, his hymn tunes were incidental to the more brilliant and festive compositions written during his nearly fifty years of service at St. George's Chapel, Windsor, England.

This year, the 150th anniversary of Elvey's birth, is a fitting time to recall facets of his rewarding career as an organist and composer. The commonly available biographies are usually condensed ones, and many of the lesser known and interesting facts are not easily available.

George Elvey was born a short distance from Canterbury Cathedral, March 27 or 29, 1816. His brother Stephen, eleven years his senior, was a choir boy at the cathedral under Highmore Skeats, Sr. and it was quite natural that George would follow in his footsteps since he was musically inclined. At the time Stephen was Master of the Boys, and he became the mentor and dominant influence in his brother's early musical training.

When Stephen was appointed organist at New College, Oxford, 1830, it was deemed best that George accompany him, even though his voice had not reached the "breaking" stage. George, who during the earlier years had learned to play the violin, now started a period of piano study under his brother's direction. George's mind worked faster than his fingers could respond, and he became so discouraged at times that he would walk away from the piano. Stephen was not adverse to giving him the box on the ears that sent him back to his practicing. In future years this constant practice was to pay off for he became one of the best organists of his time.

Stephen was a good musician in his own right and received his Bachelor of Music degree from Oxford, 1831, and his Doctorate in 1838. During these years Stephen often visited the Bodleian to examine scores and took George with him. The scores requested for examination were brought to them in wash baskets, and Stephen often had George sight read a number of them. George also studied at the Royal Academy of Music under Dr. William Crotch and Cipriani Potter. His first triumph came at 18 when his anthem "Bow down Thine ear"

was awarded the Gresham Medal, 1834. George's progress to this time can be gauged by the remarks of Charles Horsely when the prize was awarded a short time later. Horsely remarked, "The style is truly ecclesiastical, the construction of the parts show you have carefully studied good authors, and your mind is imbued with their excellences." It was later revealed privately that when the time came for a discussion period among the judges, there was none. The decision was unanimous and instantaneous.

St. George's Chapel, Windsor

There was one disturbing factor that was to have later repercussions. Samuel Sebastian Wesley was also a contestant for the medal. His entry "The Wilderness," was returned, scored with a number of comments. This Wesley resented, and being judged second best further displeased him. To show his displeasure he had his opus framed and hung for all to see. At 17 Elvey was deputizing at Christ Church Magdalen and at New College, Oxford. When he learned of a position at St. George's Chapel, Windsor, he succeeded in having his name listed among the candidates. As circumstances would have it, he was the youngest of the candidates that included Samuel Sebastian Wesley, Sir George Smart and Henry Bishop. Elvey had little hope for success since his youth as well as political pressure were likely to work against him. When Elvey's turn came to play, he found the pedals covered with a board. After removing it, he had to turn the bench around to give him a comfortable playing position. His test piece was a Bach fugue. The decision was made by the King, William IV, who disregarded youth to get the "best." In later years the King prided himself on his decision. Naturally this second "defeat" within so short a time angered Wesley, but Smart took the results more graciously.

Elvey succeeded Highmore Skeats, Jr. at St. George's Chapel in 1835, and needed all his youthful enthusiasm to cope with the new demands. There were his studies, the reorganization of the choir and the repair and enlargement of the organ. The organ had not been touched since 1790 and in the rebuilding, the swell was extended to Tenor C and the Pedal to F, but the equal temperament was kept and remained so all during Elvey's years at the Chapel. The expenses in this case were paid by the King.

Elvey matriculated at New College in May 1838, and received his B.Mus. degree in June. As a requirement he composed a short oratorio, "Resurrection and Ascension," which was later performed by the Sacred Harmonic Society, in Exeter, and America also heard it at a Boston performance. His oratorio "Mount Carmel" had momentary

success but since it was composed on the same theme as Mendelssohn "Elijah" its popularity declined after the first performance of "Elijah" at the Birmingham Festival, 1846. Nevertheless, Elvey was friendly, met Mendelssohn on several occasions, and was a great admirer of his "Songs Without Words." By a special dispensation Elvey obtained his Doctorate in 1840 two years earlier than was customary.

Some members of the royal family became pupils of Elvey and he composed music to mark special events in the royal family. Victoria appointed Elvey as her royal organist. When the Prince Consort died in 1861, Victoria requested Alfred Boering to make a translation of N. Herman's text "Wenn mein Stündlein vorhanden ist," from which Elvey selected stanzas iv and v, "I will not in the grave remain," for a chorale. He also set the chorale for Ball's translation of a text from *St. Paul* "To thee, O Lord I yield my spirit," both of which were sung at the funeral service in St. George's. Elvey also wrote a Festival March for the wedding of Princess Adelaide in 1871. This was also the year in which Elvey was knighted.

We are a little ahead of the story for in 1839 Elvey married Skeats' daughter, Harriet and in time requested the Chapter for a raise in salary which was then only 135 Pounds a year. Since it was refused, he tried for a position at Exeter Cathedral. He would have accepted the post but the Chapter, in fear of losing his services, finally granted him 200 Pounds. The anxiety of these months so disturbed Elvey that he never again bothered to ask for an increment. This must have occurred in 1842, when Wesley had resigned the post at Exeter.

Cathedral Music

The early years at the chapel were spent in rebuilding the choir and enlarging the repertoire. The services contained music by such masters as Purcell, Greene, Croft, Boyce and Merbecke, who in earlier years was organist at St. George's. From various remarks it is not difficult to see that Elvey gave great attention to details in performance and demanded perfection. He frequently performed Handel's "Messiah" and he was fortunate in obtaining the tempos from Dr. Crotch. Crotch in turn got them from Randall who is believed to have been a violinist in Handel's orchestra.

Two items are of interest in Elvey's connection with Cathedral music. The American musician, Samuel Parkman Tuckerman, organist at St. Paul's Boston (1840), went to England in 1849 with the intention of becoming more familiar with Cathedral music at first hand and to obtain a library. He became friendly with Elvey who gave him a letter of introduction to Wesley. Tuckerman was curiously received and

dismissed with a "Who is Elvey?" However, Wesley relented and Tuckerman was invited for the Sunday service which purposely included his famed *Service in E* and of course "The Wilderness." The "caustic" preface of the *Service in E* may explain some of the bitterness of these and former years. Here Wesley uses "modern" resources which may not have received general approval. Similar ideas were included in Wesley's two pamphlets on church music and its reform.

Through the good graces of Elvey and other musicians, Tuckerman was granted the Lambeth degree of Doctor of Music. He returned to Boston in 1851, introduced this music in church services and concerts as well as giving lectures on the same. In 1856 Tuckerman again went to England, spent eight years visiting different cathedral towns for two or three months each, and returned to the United States in 1864 as organist at Trinity Church, New York City.

In 1853 the St. George's Chapel organ was again enlarged and when the bellows was taken apart a number of oblong part books were found hidden inside. They were thrown there in Commonwealth times and included scores of Tallis, Byrd and Tompkins. Elvey edited the scores, had selections sung at the chapel, and later some were included in the collection of *Cathedral Music* of Rimbault.

Elvey's Later Years

The death of those close to him brought periods of sorrow. After the death of his first wife he married Georgina Nichols (1854-1863). Stephen died in 1860 as the result of a peculiar accident. He was thrown from a "Bath-chair" used to convey him quickly from one Sunday duty to another. After the death of his second wife Elvey married Elianna Grace Jarvis (1865-1879) and after his retirement in 1882, Mary Savroy. Her rare book of "Reminiscences" aids in supplying further details to periods of his career. They veiledly point to circumstances that reveals his resignation was not due to age but dissatisfaction, and his wife notes the ingratitude for his nearly fifty years of faithful and outstanding service. He was succeeded by Walter Parratt. In 1877 to publicize the noticeable "decay" in church music Elvey was one of the signers that included Ouseley, Turle, Monk, Sullivan and MacFarren, protesting conditions.

Hymn Tunes

Although *DIADEMATA* and *ST. GEORGE WINDSOR* are the tunes commonly found in most hymnbooks, over a dozen can be traced through various early hymnals. These are more numerous in the older *Congregational Hymnal* and the *Church Hymnary*.

Elvey's first connection with hymnody seems to be his work in the revision of Crotch's *Psalm Tunes for Cathedral and Parish Churches*, 1843. DATCHET, named for a town close to Windsor where Elvey gave concerts, appeared in Mercer's hymnbook of 1854. ST. GEORGE-WINDSOR, first appeared in E. H. Thorne's *A Selection of Psalms and Hymn Tunes*, 1858 (1859, 2nd ed.). This collection of 79 tunes in short score, about 4 x 6 $\frac{3}{8}$ ins., furnished the melodies for a collection of text by W. W. How and T. B. Morrell. The 1863 revision added ST. CRISPIN, for the text, "Just as I am," which was sung at his funeral. Thorne was organist at St. Ann, Soho. It also contained ST. JUDE (EX. 1). and HOWARD from Elvey's *University Psalm Book*.

ELVEY, formerly WINDSOR CASTLE, appeared in *Choral Harmony, A Collection of Tunes in Short Score*, by Rev. Peter Maurice, 1858.

H.A.M. in addition to ST. GEORGE-WINDSOR (1861) added DIADEMATA, ST. EDWARD (EX. 2), and PILGRIMAGE in the 1868 Supplement. SUNNING-HILL was added in the 1875 ed. It was named from another town not far from Windsor where he attended revival services with Mrs. Elvey. Elvey was often asked to play the harmonium at the services. The tune was really written for the *Congregational Hymnal*, 1878 (*sic*) but no doubt this book was delayed.

Elvey's setting for Gurney's "Come ye lofty, come ye lowly" appeared in the Christmas Carols of Stainer, 1871, and it was used in the first of a series of Christmas Carol services begun at St. George's in 1874. It is also known as the tune LITTLE CHILDREN.

URSWICKE, and WELLESLEY, were written for Mrs. Cary Brock's *Children's Hymnbook*, 1881. These are likely town names but not identified.

ILLUMINATIO, recalls another connection of Elvey. The tune first appeared in the *Chanis Tune Book, especially adapted to the Book of Praise*, 1885, which was dedicated to the Rev. Lord Wriothlesley Russell, rector of Chanis. He was also a Canon at St. George's.

Other tunes appearing in the *Church Hymnary*, 1874 include ADORATION, CANA OF GALILEE, WHEN THE WEARY, UNDIQUE GLORIA, and ELIJAH.

A short time after retiring he moved to Towers, Windlesham, Surrey where he died in 1893. He was buried at the west front of St. George's Chapel.

In a festival commemorating Elvey's anniversary year it would be fitting to revive some of these less well known tunes. This would give one another chance to reconsider and evaluate them in the view

of present needs. If his greatest achievement in hymnody was his *DIADEMATATA*, the tune was well named, not only for its text, but as a "jewel" that has already glowed for nearly a century.

No. 1 St. Jude *8.7.8.7.8.7.*

No. 2 St. Edward *8.7. 8.7 D*

An "Honest to God" Controversy, 1866

ERIK R. ROUTLEY, B.D., M.A., D.PHIL.

(The author of this article is one of Great Britain's best-known hymnologists who was recently lecturing in the U.S.A. The article first appeared in the *Bulletin* of the Hymn Society of Great Britain and Ireland of which Dr. Routley is editor.)

Lord, thy word abideth,
And our footsteps guideth
Who is truth believeth
Light and joy receiveth.

Who can tell the pleasure,
Who recount the treasure
By thy Word imparted
To the simple-hearted.

HENRY WILLIAMS BAKER, 1861.

THE BIBLE was the pleasure of the pious and the treasure of the simple in 1861, when those lines were written. This is the story of how the Bible became a centre of controversy and grief, and it must end with the question whether we can ever recover our innocence: or if we cannot do that, whether we can recover the pleasure: or if we cannot even be sure of that, whether we are bound, if we are simple, nowadays to miss the treasure.

In a poor family in Cornwall a boy was born in 1814. His name was William Colenso. (If anybody has a name as curious as that you can usually count on his having come from either Cambridgeshire or Cornwall.) Colenso became a diligent, and then a brilliant, scholar, and in due course was elected a 'sizar' of St. John's, Cambridge, where he read Mathematics and became a 'wrangler.' He became a schoolmaster at Harrow (1839), then returned to be a tutor at St. John's (1842), then vicar of Forncett St. Mary in Norfolk (1846). He published textbooks on arithmetic and algebra, and edited, with a colleague, W. H. Coleman, a famous, no doubt notorious, school book called 'Examples in Arithmetic and Algebra.' In 1853 he was appointed, at the age of 39, Bishop of Natal.

For the rest of his life he remained a missionary bishop: he died in Africa in 1883 after thirty years of it. Scholars do not go to the mission field now as frequently as they did then; but those were days

of primary pioneer work, and Colenso's thrusting scholarship became one of the main tools of his missionary trade—and also the cause of an alarming dispute. For his scholarship was of the inquisitive kind, not the contemplative kind, and it was no time at all before the pattern of things to come made itself clear.

In the first place, he lost no time in teaching Kaffirs to read, to write, and then to print their own books; and, of course, he translated parts of the Bible for them to read in their own tongue, including the opening of Genesis and parts of the Books of Samuel. It was also no time at all before he made his first controversial decision, which was against Christian public opinion, to allow polygamous converts to the Faith to keep their wives.

Now Colenso's was an inquisitive mind because he was, in a mild sense, a man of the new science. He had lived in his student days with the habit of inquiry, and of proof. Studying the Old Testament with this new missionary purpose, he came to certain conclusions which he published in a massive 'Critical Examination of the Pentateuch,' whose first part appeared in 1862. The previous year, 1861 (what a year! the death of the Prince Consort, the publication of *Hymns Ancient and Modern*, the building of Augustine-Bristo. . . .) he had published a commentary on Romans in which he threw doubt on the church's sacramental habits; this was scandalous enough, and to some extent made him a man to be watched for heresy.

When he came out with the (at that time) staggering theory that Moses did not write the Pentateuch, and that the first five books of the Bible were, in his perhaps unfortunate words, post-prophetic forgeries (Deuteronomy he claimed to be a 'forgery' by Jeremiah himself), scandal was so sore that his archbishop (Gray of Capetown) deposed him from his bishopric. Colenso consulted his lawyers, who took the matter to court, and the court found for Colenso to the extent of confirming his right to control certain church properties in Natal. Colenso therefore disregarded the archbishop's inhibition, and continued to minister among people who held him in the highest regard.

In England opinion ran strongly against Colenso: the bishops, with one dissentient, called for his resignation and gave their support to the archbishop of Capetown. Samuel Wilberforce is reported to have said that "the Mathematical Bishop could not forgive Moses for having written the Book of Numbers," and there was more in that than a dash of episcopal wit, for one of the stages of Colenso's critical argument was an examination of the use of numbers in the Pentateuch, and a demonstration of their unreliability. Colenso's methods were, as we now realize, those already very familiar to German scholars: but

Dean Stanley, says a modern English historian, 'recorded the horror created in rural districts by the rumour that a book had appeared in which Abraham was described as a "sheikh".' By contemporary standards, Colenso's views were both crude and mild, but they were enough to cause a schism. A schism it literally was, for not only did Colenso carry on until his death in 1883, but the schism was not properly resolved until the Reverend A. Hamilton Baynes was appointed Bishop of Natal in 1891. Colenso left behind him a 'party' which refused to support the legally consecrated bishop until that year.

This has brought us to the year 1866, and it was in that year, just a hundred years ago, that a young London curate, aged 27, was moved to express his reaction to this affair in lines which have become one of the primary folk-songs of the church:

The church's one foundation
 is Jesus Christ, her Lord;
 She is his new creation
 by water and the word;
 From heaven he came and sought her
 to be his holy Bride,
 With his own blood he bought her
 and for her life he died.
 Though with a scornful wonder
 men see her sore opprest,
 By schisms rent asunder,
 by heresies distrest,
 Yet saints their watch are keeping,
 their cry goes up—'How long?'
 And soon the night of weeping
 shall be the morn of song.

Young Samuel John Stone, curate to his father at Haggerston, London, was among the young conservatives who keenly felt the grief of schism. He took down his Bible—the Bible which, as he felt, the pestilent Colenso was robbing of all its authority (and thereby robbing the simple of their pleasure in it)—and opened it at Ephesians 5, 24—6:

Therefore as the church is subject unto Christ, so let the wives be to their own husbands in every thing. Husbands, love your wives, even as Christ also loved the church, and gave himself for it; that he might sanctify and cleanse it with the washing of water by the word.

Out of that text he constructed one of the most evocative verses in all hymnody—the first verse of this hymn. From there he went on to pour

out his soul in that third verse—a verse whose omission by some hymn books robs the hymn of so much of its splendour and tragedy. (I cannot forgive myself for allowing my colleagues on *Congregational Praise* to commit this unhappy error.) Stone's hymn was written in 1866, and the first hymn book to publish it was *Hymns Ancient & Modern*, in its edition of 1868. It at once became so popular that Stone was invited to revise it and extend it for use in large processions, and Julian's *Dictionary* prints out the whole ten-verse hymn to which by 1885 it had grown. But the new verses have little merit compared with those that first became familiar, and still are so celebrated.

Now the remarkable thing is this: that whereas we all love, accept, and profit by Stone's splendid hymn, we all to a greater or less extent accept the principles on which Colenso stood. We don't talk now of 'forgeries' and we don't claim that Jeremiah wrote Deuteronomy, but we do accept (most of us) the aim of Colenso that the Bible should 'be read like any other book.' The history has been painful enough. There were times when godly men had to revive the old protest against those who treated the Bible with such ruthless and philistine academicism that it seemed that nobody could be sure where to find authority, let alone 'treasure,' in any part of it. There were times when men took advantage of what they thought were the results of scholarship so far as to say that only those parts of the Bible which appealed to themselves as preachers need be regarded as authoritative.

But what Colenso got into such trouble for saying, and what others were saying with less disastrous effects to themselves, is something which we cannot now unlearn. Moses did not write the Pentateuch: nobody seriously thinks he did.

All this is a quite remarkable example of how church history really works: of the strange ways in which the Holy Spirit uses human error and human defect and somehow builds them into the fabric of history. For look at Stone's hymn again, and at that verse in Ephesians again, and consider what Colenso might have said (may well have said) about it. Stone has taken a profound verse from Ephesians; but he has used it not in the new way as if Ephesians was part of a book, but in the old way, as if every separate verse was an oracle. The subject of Ephesians 5 is morals, and of Ephesians 5, 22—33, marriage. The love of Christ to his church is an illustration of what marriage ought to be like. It is, indeed, the best thing on marriage in all the New Testament outside the Gospels, for all its strange-sounding emphasis on the dominance of the male. Stone, in the manner of all ordinary parsons of his time (and of eighty per cent of parsons of our own) has lifted words from their context and hung high doctrine on them. We can be sure

that the mathematical Colenso, who was probably as short on poetry as all radical religious controversialists tend to be, would have dismissed as irrelevant the clever (and perhaps unintentional) transformation of the 'marriage' theme in Ephesians 5 into the theme of the Bride of Christ, more directly associated with Revelation. And Colenso might have been ironic about the identification of the backwoods bishops with the 'saints' in verse 3.

But who shall say, in the end, whether Colenso was 'right' or whether Stone was 'right'? Colenso said, in effect, 'I will not teach these innocent Negroes in Natal what I cannot myself believe.' In a missionary situation he placed honesty before piety. Stone went to the Bible and did the one thing with it which Colenso probably never did, nor wanted to do—he made it lyric: he made it sing. Colenso brought the Bible up to date. 'Abraham was a sheikh' is just the kind of thing that does make the Bible 'live.' Stone threw the Bible out to a distance and made it shine from there, uttering an unforgettable phrase that would send people back to Ephesians 5 and urge them to get new 'pleasure' and 'treasure' from it in that way.

What do we conclude?

First: that in the world as we have made it, the work of the Holy Spirit in taking the things of Christ and showing them to us is accompanied with a certain amount of groaning and travailing: and some of that groaning and travailing is ours to suffer. One thinks of such things when one sings those lines which had been written at about the same time, in a very different context of tragedy and controversy, by the young American divinity student, John White Chadwick:

We would be one in hatred of all wrong,
 One in our love of all things sweet and fair,
 One in the joy that breaketh into *song*,
 One in the grief that trembleth into prayer:
 One in the power that makes the children free
 To follow truth, and thus to follow thee.

When the American Civil War was still raging (and we are not done with it yet), the young student, aged 24, wrote that hymn for his graduation day: he wrote the date above it—June 19th, 1864. One in the joy: one in the grief. 'That they may all be one'—our hope and our Master's prayer—but through what dispute and disaster that oneness must come, only our own history can teach us.

Second: there really is a sense, and this is what our whole treasury of hymnody tells us, in which the artist can be the reconciler. We are

(Please turn to Page 18)

We Ask No Greater Joy, O Lord

(L.M.)

BARBARA J. OWEN

SHIRLEY L. BROWN

1. We ask no great-er joy, O Lord, Than to re -
 2. We know not whith-er thou wilt guide, Nor yet the

spond when thou dost call, And tal-ents giv-en by thee em -
 part that we must play; By faith we trust thy con-stant

play grace To make thy realm en- compass all.
 And sted-fast tread thy ho- ly way. A - men.

3. Then let us with good courage toil,
 Though others' gifts our own exceed;
 When earnestly we work for thee,
 We pray, O Father, bless the deed.
4. Give strength, O Lord, to heart and hand;
 Bold faith and courage grant, we pray;
 Incline our minds to seek thy will,
 Our hearts to love thee and obey.

Within The Shelter Of Our Walls

8.6.8.8.6

ELINOR LENNEN

SHIRLEY L. BROWN

IN UNISON

1. With-in the shel-ter of our walls, Be pres-ent, Lord, to
2. Trans-form our spir-its as we learn Thy lov-ing dis-ci-

guide. Where work is planned, where plea-sure calls, Where hearts keep
pline. When tasks are hard or du-ty stern, Give us the

ho-ly fes-ti-vals, Find wel-come, and, a-bide.
wis-dom to dis-cern Thy com-rad-ship with-in. A-men.

3. Make daily bread a sacrament
Which Thou, O Lord, might share.
Give conversation high intent;
Our daily strength for thee be spent
With thought and loving care.

(Continued From Page 15)

the heirs of the scientific age, the age of enquiry and evidence and proof: we live in the technological age: we are about to enter the age of automation. Anæsthetics—aeroplanes—computers (computers which some have used to demonstrate that Paul did not write Stone's text)—that is the pattern. Men ask questions, they seek practical answers, they wonder what exactly is going to be the rôle in the future of human creativeness and decision. Well—Stone wrote what we all sing, whatever our theology. Colenso told us to come close to the Bible and scrutinize it: Stone told us to stand away from it and let it speak dramatically, symbolically, but not necessarily with its human authors' voice. I am myself convinced that in our own time, when there has been a new dimension of godly thought opened up by a Bishop who has been much reviled for his pains, but who has said things which he can never unsay, and which the rest of us cannot pretend we have not heard even if we hate them, the reconciling answer may yet come from those who remind us that there is a fundamentalism of mathematics, as it were, as well as a fundamentalism of piety. The answer to both is the ability to listen, and the person who really uses that faculty in himself and who demands it of others is the artist.

Therefore (third), what our hymn-writers do for us is to gather us together under a vision, leaving us to interpret it each as best he may. The hymn-writers are not there primarily to instruct us, though they often do that. They are there to enable us corporately to stand at a distance and allow the vision to play on us. You can now forget all I have said about Samuel John Stone and Bishop Colenso, if you are so disposed. Certainly when you sing 'The church's one foundation' you are not required to think consciously of the sorrow and dispute out of which it came. But you most certainly are required to notice its reference to the Bible, and the way it uses the Bible: and you are required to be receptive to its mounting passion, even if you find its closing verse something of a period-piece. Don't expect your hymns to do for you what your preachers are there to do, or what the writers of your commentaries are there to do. The hymns play their part: they do not take the whole task on themselves. The part they do better than the commentators or the preachers is in restoring the sense of 'pleasure and treasure' to the Scriptures which they adorn.

I used to be told, and to be told by people I revered so much that I believed it, that hymns that do not use Biblical language are to be avoided. I was brought up to despise 'City of God' and felt guilty whenever I was moved to choose it in a service. Even that I do not now believe. Rounding off our praises with a hymn written again in

1864 by another American of enquiring and independent mind, I choose 'City of God' because I believe that it has not driven a single soul away from the faith by being unbiblical as certainly as some far more biblical-sounding hymns have done. At least there is a vision there. At least there is urgency and hope. It is no more literal history than Genesis 3 is, or the Book of Daniel. But its craftsmanship is such as few writers of that time could rise to. It comes from a protest against the in-group stuffiness of the church, against the temperament that persecutes any who threaten its comfort. It is, in its way, a great hymn that needs to be vindicated. At any rate, it is the right hymn for this occasion.

In vain the surge's angry shock,
 in vain the drifting sands,
 Unharm'd upon the eternal Rock
 the eternal city stands.

I Would Press On

I would press on with Thee, O Lord, to guide,
 Night is as day if Thou art by my side;
 I follow gladly though I cannot see,
 If only I may know, I walk with Thee.

I would press on, with Thee to hold my hand,
 For though my feet slip on the shifting sand,
 Though sorrow strikes and danger threatens me,
 I shall not fall if I but walk with Thee.

I would press on though long has been the way,
 And weary footsteps drag at close of day;
 New strength awaits, new vigor comes to me,
 When I remember that I walk with Thee.

I would press on until I reach the gate,
 Of that fair land where peace and glory wait;
 Ah, then I'll know that all my victory
 Comes by the grace that let me walk with Thee.

—Henry Burnham Kirkland

The Missing Stanza

KENNETH J. FOREMAN

"Let love be genuine."—Romans 12:9

IF YOU want to write a secret and put it where no one will find it, get it into the third stanza of a hymn. They'll never sing it, so they will never see it. So it used to be said. Now Dr. E. T. Thompson has discovered that an entire stanza of a familiar hymn has been dropped out of the red, or official, hymnbook. It is that hymn which most congregations sing wrong in the very first line, so: "Take my life and let it be." Then after a suitable pause they go on to the next line. Perhaps that first line, sung as it usually is, represents the one sincere prayer in all of it. Take my life and let it be. Isn't that just what we usually want? We don't want even God to disturb us. Of course, if God really takes a life, that life will be so shaken it can never be the same old swamp it was before. . . .

But that wasn't what we sat down to talk about. There used to be a stanza. . . . Well, let me interrupt myself again, for another pet grievance. Too many people confuse "verse" (which strictly means a line of poetry) and a stanza (a group of lines or verses). We are talking about a whole missing stanza, not verse. The original stanza went like this:

*"Take my silver and my gold,
Not a mite would I withhold;
Take my intellect, and use
Every power as thou shalt choose."*

Nearly every church-goer out of his teens will recall that stanza. But it isn't to be found in the red book. The question will occur to everyone: Why? Wondering about it may be less decisive than writing to the publishers, but the real reason may be too prosaic to be interesting. This writer can guess at one reason for which that admirable stanza was dropped. The editors may have been impressed by the extent of unconscious hypocrisy in the hymn generally, as actually sung, and wished to keep expressions of devotion within reasonable limits. Most of the people who used to sing that missing stanza had withheld a good many mites. They were in fact "sitting on some pretty thick bank ac-

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counts," as a local minister once frankly told his congregation. The singers not only hadn't given their all, they hadn't actually offered to do so and had no intention of doing so. What Waldo Beach has called the "well shaven, well painted" congregation would have no doubt been surprised to see a delegation of deacons at the door on Sunday afternoon. One can imagine—

"We just came by to pick up your pledge."

"Pledge! What pledge?"

"The one you made in church this morning. Several of us heard you. In fact, you were pretty loud about it. Don't you remember? 'Take my silver and my gold!' . . . But we don't need to have it in cash, a check will do. . . . Nice silver service you have there in the dining room, by the way. . . ."

"Of all the nerve! Who ever heard of taking a song as seriously as all that?"

So what sounds like an expression of love's last measure of devotion was only a song that didn't mean a thing. Some editor of the hymnbook got tired of hearing this dedication—essentially false—sung year after year, and decided that if hypocrisy couldn't be cut off it could at least be trimmed. So the wastebasket got that stanza.

Others of the few who listen to the words of hymns may have their own special objections to other hymns. There is one man who shudders at the contrast between the desperate words, "I was sinking deep in sin, far from the peaceful shore," and the gay dance tune to which this is sung. Another is glad to be rid of the "Beautiful Isle of Somewhere," or of "Beulah Land," another scarcely Christian song. This writer's "blacklist" begins with the old favorite, "Jesus, I my cross have taken, all to leave and follow Thee—naked, poor, despised, forsaken." It's perfectly obvious from the looks of the singers that not a one of them is naked or poor or despised or forsaken—the Session might keep them out if such applied for admittance.

To paraphrase Shakespeare, the fault dear Brutus, is not in our songs but in ourselves, that we are hypocrites. Or maybe, after all, the writers of these impassioned hymns of devotion did not intend them to be taken seriously. But songs which are no more than happy noises may be all right for kindergartens or radio programs, but not for a church at worship. If the Lord of the church punishes the church, as he now seems to be doing, part of the reason for the chastisement may well be our collective hypocrisies, the most flamboyant, if not the most vital, being our shouted "I love yous" sung to God and to needy men—lovely, tuneful shouts that come neither from the mind nor the heart of any of us.

Hymnic News and Notes

MRS. SHIRLEY LEWIS BROWN has composed tunes for a number of the recent texts published by the Hymn Society of America. (See tunes in this issue of *The Hymn* and in that of October 1966.) She attended public primary and secondary schools in St. Louis, Missouri, and received the Bachelor of Music degree from McMurray College, Jacksonville, Ill., where she majored in piano. In 1947 she received her Master of Music degree from the Eastman School of Music, Rochester, New York; and in subsequent years taught theory and piano at McMurray College; theory at the University of Texas, Austin. In 1954 she married Gene M. Brown, and now lives in Boston. She is an organist and has worked with junior and youth choirs for several years.

THE EARLIEST AND MOST AUTHENTIC field recordings of American folk music, housed for 35 years in the Library of Congress "Archive of Folk Song," will obtain a new lease on life through a generous gift to the Library of Congress from the Martha Baird Rockefeller Fund. For Music, Inc., it is announced by Library officials. There are many gospel songs in the collection.

This gift will enable the Library's Music Division to transfer to magnetic tape over 15,000 American folksongs, contained on more than 4,000 10-inch, 12-inch, and 16-inch disc recordings, thus preserving in a more permanent form the largest body of American folk music ever assembled under one roof.

The Archive of Folk Song, established in 1928 in the Music Division

of the Library of Congress, has been a pioneer organization in the documentary recording of the folk traditions of the American Indian, Negro, cowboy, railroad worker, miner, sailor, lumberjack, and southern mountaineer. Since that time, the Archive has become the leading repository for American folk music recordings, as well as an important storehouse for folk music from all over the world.

THE ROBERT STONE TANGEMAN Professorship of Sacred Music has been established at Union Theological Seminary, New York City, it is announced by President John C. Bennett, of the Seminary, and Dean Robert S. Baker, of the Seminary's School of Sacred Music. A "substantial gift" from the Irwin-Sweeney-Miller Foundation, of Columbus, Ohio, made possible the establishment and endowment of the chair. The gift was presented to the Seminary by Mrs. Robert Stone Tangeman, the former Clementine Miller, on behalf of the Foundation. Dr. Tangeman, a member of the Union Seminary faculty from 1953 until his death in 1964, was Harkness Professor of Sacred Music and director of Graduate Studies at the School of Sacred Music. Both Dr. and Mrs. Tangeman were active members of the Hymn Society of America.

MISS FRANCES MARTHA HUBBERT's text beginning, "Cradled in a manger, On the fragrant hay," one of the "Twelve New Hymns for Children" copyrighted in 1965 by the Hymn Society of America, has been issued (with permission) with an attractive tune composed by Melvin L. Gal-

lagher, by the Choristers Guild (440 Northlake Center, Dallas, Texas 75238). It is issued under the title "Come, we too, this Christmas," which is the opening line of the sixth stanza.

MRS. ALISON DEMAREST, of New Jersey, well-known in the fields of music teaching, composing, and publishing, has been named "Consultant in Music Education" by the Baldwin Piano and Organ Company. Mrs. Demarest has been a frequent speaker for the Hymn Society of America. She is also music editor of the Canyon Press, Inc., and an officer of the Music Teachers National Association.

THE LIBRARY OF CONGRESS has received a grant of \$3,000 from the Council on Library Resources, Inc. to "study the feasibility of creating a master catalog for its Archive of Folk Song through the use of computer technology." The size and nature of the collection (mostly recordings) seem to make cataloging by usual methods of little value.

A FOOTNOTE to the little-known story of the composer Paul Ami Isaac David Bost appeared recently in the bulletin of the First Methodist Church of Mason City, Iowa, as follows:

"Those of you who are the proud owners of the old blue hymnal can turn to Hymn No. 460, 'Lord, Speak To Me That I May Speak' the words of which were written by a favorite of all, Miss Frances Ridley Havergal. The music, a tune, 'Gratitude' was adapted by Thomas Hastings from a tune written by Ami Bost in 1837

for his Manhattan Collection.

"Paul Ami Isaac David Bost is a great grandfather of our Mr. Maurice A. Bost, who lives at 322 South Carolina Street (Mason City). Ami Bost lived in the years 1790 to 1874. He was a native of Geneva, Switzerland, and was known for his composition of psalmody and church music. He was included in Dr. C. S. Nutter's Biographical Index of the Composers of Tunes found in the book 'Hymns and Hymn Writers of The Church' written by Dr. Nutter and Dean Tillet.

"While Dr. Nutter was unable to secure a biographical sketch, our Mr. Bost is in the possession of a family genealogy written in 1896 which has some seven pages devoted to his great grandfather. It is written in French and contains highlights of the life of Ami Bost. He was one of thirteen children of a school teacher, Jean Pierre Bost. He attended the school of theology in Geneva and served as pastor of various churches. At one time he served as professor of Greek in the School of Theology. Listed in the genealogy are a number of his principal works.

"We thank Mr. Bost for sharing this information about his illustrious great grandfather with us. While time and a rather rusty knowledge of French would only permit a brief translation, allowing us to give you only a fragment of the information available, we are certain that Mr. Bost would be glad to let you peruse his book and since the French is very legibly written and the material very well organized, anyone with a working knowledge of the French language would find it very easy to translate and could learn more

about Ami Bost and his contribution to the church through ministry and music."

DEAN ARCHIE N. JONES, of the Conservatory of Music of the University of Missouri at Kansas City, noted recently in *The Clarion*, the Conservatory's official publication: "In too many instances the philosophy of the ivory tower has placed good music out of the realm of mass consumption and participation. It is no wonder that school children and college students turn to a substitute in which the ivory towerist has no vested interest. For the music major, the scholarly approach is as important as it is in any other discipline. To the non-music major, however, music is a means of communication, of expression, or perhaps merely an aural dream world. . . . It takes too long for students to become sufficiently competent to play in a fine orchestra or band. Meanwhile nothing, or very little, is being done for the vast majority to counteract the influences of beatleism. . . . Good music seems to be suffering from at least two diseases: the small attention span of the public, which is only as long as interest in the subject; and the indifference of the inhabitants of the ivory tower. Perhaps what is needed is a 'paperback' edition of the great symphonies!" (Perhaps there is something here for the forthcoming editors of church hymnals.—*Editor*.)

THE PHILADELPHIA CHAPTER of the Hymn Society of America sponsored a hymn festival in the Second Baptist Church of Germantown, Pa., on October 30 with about 80 persons

from four churches in the united choir. Twelve hymns were sung (four from earlier centuries; four from the period of 1866; and four from the 20th century, including two from Hymn Society of America collections). Of "Declare, O heavens, the Lord of space," the Philadelphia Chapter president said: "Robert Edward's hymn was well received. I think it is a fine expression of contemporary theology at its best."

A MICROFILM CATALOGUE recently issued by the Southern Baptist Historical Commission is of special interest to college and university librarians and other interested persons. The catalogue contains a special section on Church Music, listing numerous titles of hymnological significance, together with the number of pages and the cost of a microfilm print. Most of the material filmed is from earlier centuries, is of course out of print, and much of it can be otherwise obtained only with considerable search and difficulty. A free copy of the catalogue may be obtained from Dr. Davis C. Wooley, Southern Baptist Historical Commission, 127 Ninth Ave., North, Nashville, Tenn. 37203.

BOOK REVIEWS

The Catholic Hymnal and Service Book, edited by an Editorial Committee. Published by Benziger Brothers, New York, N. Y.

This is the latest of the more distinctive hymnal collections projected over the last few years. To fill present needs, the hymns for the most part were selected for use at Mass in keeping with the recent documents

and directives concerning Catholic Church music. Besides the 180 hymns there are a number of Masses, Propers of the Mass and Psalms, making the book comparable in size with the various Protestant denominational hymnals. In brief, it is a "pew" book.

The committee has done its work well and added another solid block to the firm base for future development in American Catholic hymnody. Hymnals have turned from a content that was largely for devotional use to one that presents hymns for Mass as either Processionals, Offertory hymns, or Communion hymns. Devotional hymns are now confined to feast days and special occasions. The collection emphasizes another trend, an ecumenical one, for a large part is from non-Catholic sources, although some of them may have originally been of Catholic origin.

The format is a distinguishing feature. The page is designed without the usual heading, leaving the first line as the means of identifying the hymn. This may be a little disturbing at first but it does make for a less cluttered page. Another factor is the placing of the information regarding text, tune, and meter, in a succinct three or four line legend after the hymn. Such information is a feature that distinguishes this collection as one of the few Catholic hymnals that have made a positive step in this area.

Since most Catholic tunes are still unnamed, they had to be provided. Here a word of caution. One hopes that future editors will duplicate these "names" to prevent an additional number of names for the same

tune. Some of these tunes had been previously named and it would have been wise if these names had been considered. Indexes have been provided listing the tune names, authors and translators, composers and arrangers as well as a topical index to aid in selecting hymns for various feasts and occasions. One notes the inclusion of "O Lord I am not worthy" (tune) called CLARIBEL here and another AUSTRIA. A decade ago these tunes would have been questioned for liturgical use.

Particular attention has been given to the texts and the editors state the principles that guided them in the Preface. The "condemnation" of the word "thou" is not poetically justifiable. In this area one can see they juggled with the difficulties. Some changes, such as in the hymn "Sleep, Holy Babe," yield rather flat lines. The word "ye" has also caused further difficulty. The hymn "All ye (you) who seek a sure relief," is a case in point. A number of new texts have been included. "Jesus I live to thee" from the Lutheran Hymnal is a new one in the repertoire and is of interest since it paraphrases the "Jesu dic lieb' ich" found in Catholic hymnals.

While the editors have "searched" principally contemporary hymnals for suitable tunes it should be noticed that about eighty are currently found in *Hymns Ancient and Modern* or the *Episcopal Hymnal 1940*. Some fifty others are from traditional Catholic sources. This keeps the collection fairly on the traditional side and makes it a practical tool for congregational use.

In a number of instances one might have hoped that even greater

attention might have been given to locating sources. Here there are a number of omissions and some errors. This emphasizes the need of keeping in touch with current hymnal studies. Even since this collection was published it has been found that the tune VENI, VENI EMMANUEL, appears as the melody of a trope for the *Libera* in a 15th century Processional. To note a few: ST. BERNARD is an arrangement of J. Richardson; AVE MARIA STELLA is by K. Ett; ST. CATHERINE is by Hemy (about one or two phrases) with a refrain by Walton; ADORO TE is a French Breviary tune; EDGBASTON is a Weigenleid; "Ein Haus voll Glorie schaut," is by Joseph Mohr, S.J.; and Fr. Alfred Young's *Catholic Hymnal* dates to 1884 not 1889, etc.

While editorially these are matters to be considered, and which are likely to be corrected in a later printing, it is the hymns themselves that are the more important. Here again we can only repeat by way of emphasis that this is an outstanding collection that deserves recognition as one of the finer service books of recent years.—J.V.H.

The Methodist Hymnal; The Methodist Publishing House; 552 hymns (plus Psalter, aids to worship, official rituals, and indexes); price \$3; 1966.

After ten years of planning and of widespread consultation (attended by a "good press"), the first new official *Methodist Hymnal* in thirty years has been issued by the Methodist Publishing House. It had "caught fire" in Methodist churches long before publication so that the initial pre-paid orders enabled the

House to print 3,000,000 copies—"the largest first edition ever to be produced by a religious publisher."

Methodists have long been awaiting a new hymnal that would include some of the better texts and tunes composed in America and elsewhere in the English-speaking world in the last half century. Most other large-membered denominations have drawn from such new compositions in their own hymnals published in the 1950's. This 1966 *Methodist Hymnal* is the Church's first revision of its official hymnal since 1935; and the latter was a revision of that of 1905. There has been more change in both texts and music in the 1966 revision from the 1935 revision than in the 1935 from 1905. Actually—when one considers the last half century's "revolutions and subjects upon which one needs to speak to God," plus the vast amount of religious poetry written and hymnody composed—there has been what would seem a minimum of textual and musical change between the hymnals of 1905 and 1966. Statistically stated, of the 539 texts in the 1966 edition, 391 were in that of 1935. Of the 402 tunes in 1966, 268 were retained from 1935. From the 1935 Hymnal (in making the new revision), 173 texts were deleted, and 197 tunes were deleted. There are (in 1966) 122 hymn texts and 119 tunes not previously in any American Methodist volume. Many of these, however, have long been known to other churchmen.

When Dr. Watts and the Wesley brothers composed their hymns and published their first books, they were attempting to make the words sung in the churches relative to the

needs, and the religious searching, and longing, and understanding of the worshipers—something which the Psalms of David were not doing for them. “Why should not the hymn concern a felt need or a felt praise as does the prayer or the sermon?” they were asking in effect. Some few modern poets and hymn-writers—Thomas Tiplady, of England, for example—have endeavored to speak to God and to hear his answers to questions that plague modern man, through the instrumentality of hymns. But, for the most part, modern makers of hymn-books have been loath to include these texts: “we know what we can sell; ours is not the task of changing long-embedded tastes.”

Probably *The Methodist Hymnal*—or any other hymnal—can never satisfy every user, every musician, or every congregation. If anyone’s favorite is omitted, if any well-loved tune is omitted (be the reason ever so good) there will be complaints about the book. And any one of us can readily ask why was *this* included and why was *that* omitted: the answer may be only our differences of taste, of opinion, of view of hymnic purposes, or even of sectional familiarity and experience. But when all else is said, let it be known that any pastor, any musician, any teacher, or any other leader will find in the new *Methodist Hymnal* more good texts and more worthy tunes than he can get around to using. Perhaps as much can be said for any general hymnal of as many varied compositions.

This book will sell well, and will be used to help many people in

their religious life. But let us hope that when the next revision is made more *new material* relative to modern man’s needs will find place in its pages—and that this will be in fewer than thirty years hence.

Hymns and Tunes—An Index, by Katherine Smith Diehl; The Scarecrow Press; 1185 pages; price \$30; 1966.

The compiler and publisher of this reference volume, which will be of enormous value to students, musicians, ministers, and hymnologists especially, are to be commended for gathering much well-organized material into one compact book. Indices of hymns and tunes are few beyond those for particular denomination’s own hymnals; but this volume for all the major churches in the U.S.A. lists practically all the hymns and tunes used in churches during the current century.

Actually there are five books here, printed together, each a companion to the others. This cataloging of hymns and their tunes covers the textual and musical contents of 78 hymnals officially adopted for use in public worship since 1900. The list includes Protestant, Catholic, and Jewish hymnals—all in English. It would seem also to include everything of value that has been preserved for our age’s use from the earlier periods in the churches. The five sections:

1. The first index lists the first line of each of 11,975 hymns (and variants of the first lines) found in each of the 78 hymnals; together with the name of the author (or source) of each, and an alphabetical symbol (“G” is the *Methodist Hym-*

nal of 1935) for each of the books in which this text is found.

2. The second index lists alphabetically the names and dates of all the hymn-writers found in the 78 books, and under each author's name the listing of the first lines of each of his compositions in the hymnals noted.

3. The third index will be of special value to organists and musicians: a listing of all the *tune names* associated with the texts in the hymnals studied; plus the name of the composer or the source of each tune; and *letters* that indicate the notes of the diatonic scale for the first line of the tune (for example, *Duke Street is DMFSLTDTLS, SSSLS*). There are 12,582 tunes named, and first lines noted.

4. The fourth index lists all the composers (and sources) by names, dates, and titles of their tunes.

5. The fifth index is "a simple reproduction according to the increasing values of the syllables of the diatonic scale of every distinctive melody (and refrain) and each of its variants"; indicating also the *number* at which the tune appears in Index III.

Hymns and Tunes—An Index gives every promise of becoming a useful and much needed tool in the field of hymnody and church music.

Jahrbuch fuer Liturgik und Hymnologie 1964, edited by Konrad Ameln, Ph.D., Christhard Mahrenholz, D.D., and Karl Ferdinand Mueller, Th.D., 287 pp., Johannes Stauda Verlag, Kassel-Wilhelmshoehe, West Germany—DM 44 (\$11.00). A discount of 20% to

those who order the entire series of nine volumes.

The featured article in this ninth volume of the series is one on "Die Metrik in Luthers Liedern" (The Metrical Structure of Luther's Hymns). The author, Ernst Sommer, Bad Schwartau, West Germany, presents in 52 pages primarily a precipitate of the works of Hans Joachim Moser (*Melodien der Lutherlieder*, 1935); Georg Baesecke (*Luthers deutscher Versbau*, 1935); Felix Messerschmidt (*Das Kirchenlied Luthers—Metrische und stilistische Studien*, 1928); Arnold Schering (*Die metrischrhythmische Grundgestalt unserer Choralmelodien*, 1924), and especially, Andreas Heusler (*Deutsche Versgeschichte*, Vol. 3, 1929). Since, as he asserts, theologians and even musicians usually have an inadequate knowledge of the rules of versification and musical notation and particularly their relationship to each other, he reserves space for comment on this matter. We give the gist of this information because many readers of THE HYMN may want to know what he and others have said on this subject.

Meter serves as a skeleton for rhythm; it is the measured rhythm of a line or verse, the basic scheme of note values and accents. Syllables in prose are the smallest rhythmic entities, while in poetry they are the smallest metrical rhythmic entities. Poetic meter with its regular alternations of accented (strong) and unaccented (weak) syllables is very much like musical meter with its various schemes of accented and unaccented notes. In a series of lines of

verse each line has the same number of strong beats—places where the voice of the reader stresses a word or a syllable of a word. The syllables are not really long or short in themselves; it is the stress of the voice that counts. Feet are made up of stressed and unstressed syllables; a foot is the repeated rhythmic unit of a simple group of syllables. The chief patterns—"feet"—are the following:

	Poetic	Musical
Iambic	u—u—	● ○ ● ○
Trochee	—u—u	○ ● ○ ●
Dactyl	—uu—uu	○ ● ● ○ ● ●
Anapest	uu—uu—	● ● ○ ● ● ○ ● ●

Sanskrit, Greek, and Latin poetry was regulated by the principle of the quantity of the syllable (*G. Silbenmessung*), while the Germanic nations today follow the principle of stress and accent, in other words, its quality (*G. Silbenwaegung*). In poetry rhythm and meter are one. In music, however, while every meter is rhythmic, not every rhythm is metrical. The melodic accent is subordinate to metrical rhythm. The meter of the spoken word may coincide with that of the sung word, but need not in every case.

The painstaking analysis by Sommer of the texts and tunes of the 36 hymns attributed to Luther uncovers the fact that Luther did not always adhere to the rules of meter and accent. Sommer's findings refute the assertion by some writers that Luther specialized in the anapest; he preferred the iambus, the most widely used meter in Germanic verse. The meters are mixed in a number of his hymns, such as, "Komm heiliger Geist, Herre Gott,"

and "Mitten wir im Leben sind," something entirely permissible, but in each of these hymns there are a number of wrong accents. It is easy to criticize adversely Luther's occasional infractions of some of the rules of accent and meter, but we must not forget that notation, the art of expressing music in writing, as we know it today, did not come into being until the early part of the 17th century. The music of Luther's time was still that of the later Middle Ages—polyphonic-melodic; today we think in terms of harmony and chords. After all, Luther who was a great preacher, author, philologist, and educator, was also a talented poet and musician.

He began to study music intensively in 1497 at the Franciscan monastery in Magdeburg where it was just as important in the curriculum as Latin, Greek, and mathematics. Through technical training he developed a fine tenor voice and he learned to play well on the lute. Dr. Ratzenberger, his physician and biographer, said that Luther knew the rules of counterpoint, and that when friends gathered at the Reformer's home for an evening concert, he quickly detected any errors in the written music. Because of the pressure of many obligations, Luther turned over the melodies devised by him to eminent Kapellmeisters, such as Walther, Senfl, and Rupf, for contrapuntalization. In 1538 Rhaw published a work, *Lazarus*, by Greff (Bacfar), a Hungarian friend of Luther and a dramatist, in which the chorus, "Non moriar sed vitam" (Psalm 118:17) appeared with the remark, "O Martini Lutheri, IV vocum," that is, "in four voices by

Martin Luther." Luther took the "canticum vulgare," purged it of its spurious outgrowths; ennobled and enlarged it, and thus created the beginnings of the *Kirchenlied*. With the help of the organ, the *Kichenlied* became the chorale, Bach followed, and then classical music.

Luther proved his mastery of the old church modes by composing settings for a number of Epistles in Mode VIII, and some of the Gospels in Mode VI. He was well versed in the Greek and Latin classics, the meter of which was the dactylic hexameter of the *Iliad* and the *Odyssey*, which he used effectively in translating some of the Old Testament verse into German (cf. Psalm 14:7; 35:3; 48:1; Song of Solomon 2:2). Greek poetry was based not upon rhyme, but upon beat, the beat of certain meters like the surge of breakers on a beach. German and English have been strongly rhyming, although in both languages many unrhymed forms, notably blank verse by such poets as Milton, Matthew Arnold, Klopstock, and Robert Frost have been used. "Ein feste Burg," about which there is a deeply probing seven-page article in this annual by Markus Jenny, is a good example of Luther's blank verse. Except in strict forms, a poet may write as he pleases—rhymed verse, free verse, blank verse, regular meters, irregular meters, but he must arouse the emotions, particularly the imagination, and do it in a way that is not the way of prose.

We agree with most critics that most of Luther's hymns were not strictly original with him. Of the 36 attributed to him, Eduard Emil

Koch ascribes only eight hymn-texts to him; Carl von Winterfeld, only three. Seven were based on Latin psalms. There is also uncertainty about the authorship of many of the tunes used by Luther. One thing is certain, however, Luther's verse was true poetry: it had expectation, soaring trust and faith, clarity fused with vitality. He used words for their inherent ring and music.

The late Stephen Vincent Benet made this comment on Walt Whitman: "He wrote though the pattern and meter were often irregular and there was no rhyme. But there was music in the pattern, and the poem said more than the words." Thus we might say of Luther that, although he did not follow orthodox poetic structure in every hymn, it was nevertheless innately musical and compelling. His hymns were so powerful that the Jesuit Conzenius cried out: "Hymni Lutheri animas plures quam scripta et declamationes occiderunt" ("Luther's hymns have murdered more souls than his writings and sermons"). He preached life situation sermons and he wrote life situation hymns. A David of the sword, the sword of the Spirit, he was also a David of the harp. Luther depended not only on the power of the hymn-text, the tune had to be equally moving. He would not restrict the word "hymn" merely to its words as is the usual practice in the English language. Luther's biographer Koestlin wrote: "The vehicle of the song is the tune. Unsung poems are not songs; they may belong to the history of literature but they are not a part of life. The setting is the thing which gives the

verse flesh and blood. The notes give life to the words." Luther was pragmatic; he wrote for the *singing* congregation and to meet the practical needs of the church service.

Sommer is a real metrician (one who is learned in meter) and metographer (one who writes on meter). We have an idea that he might do well with an even more difficult assignment—that of analyzing Chinese music. It is arithmetical and only slightly emotional, worked out in 84 scales which are constantly irregular in intervallic outline and with a notation lacking any provision whatever for metrical division or pace.

Are you interested in macaronic verse?

Parvus Jacobus Horner
Sedebat in corner,
Edens a Christmas pie;
Inseruit thumb,
Extraherit plum,
Clamans, Quid sharp puer am I.

Parvula Bopeep
Amisit her sheep,
Et nescit where to find 'em;
Desere alone
Et venient home
Cum omnibus caudis behind
'em.

As early as the 12th century, quaint mixtures of English, Latin, and French, later called "macaronic," were written by monks. They were sober maxims in facetious language; satires without venom. In the course of time more serious macaronic verse, sometimes referred to as "sacred mixed song," came into being. When some of it was introduced in churches, the Council of Basel in 1431 had to forbid the use

of such hymns. Actually they were sung just outside the church in the form of carols which dealt primarily with the Incarnation and the Virgin Mary's role in it. Clytus Gottwald has a ten-page article on "In dulci jubilo" in this annual. The sub-title, "Morphogenese eines Weihnachtsliedes," indicates an interesting but strained attempt to show that the development of this Latin-German Christmas song is somewhat parallel to the biological phenomenon called morphogenesis. Gottwald, however, does a thoroughgoing job with the research findings of L. Voltz, J. Bolte, E. Bruning, A. Geering, J. Smits van Waesberghe, Baeumker, H. Walther, and many others regarding the "Urfassung" (the original wording and setting) of this famous Nativity carol. The prolonged and intensive research indicates that it reached its final form in the last decades of the 15th century. Unfortunately, the historical recovery of its very beginnings has been, and remains, one of the most frustrating problems of hymnody.

In an article in the *Jahrbuch* 1963, Wilhelm Thomas discussed some Latin-Low German Christmas hymns, including "In dulci jubilo." The 1964 issue contains a much longer article on the same subject done jointly by Konrad Ameln and Thomas.—A most unusual topic in this issue, "Ein christlich Lied wider die Tuerken und die Toler Weise" ("A Christian Song against the Turks and its Toler Tune") is treated by Wolfgang Suppan. There are other very interesting contributions by Walter Lipphardt, Walter Blankenburg, Guenter Kratzel,

Werner Braun, and Siegfried For-
 nacon.—There is also a large bibli-
 ography on church music and espe-
 cially on hymnody—not less than
 26 double-column pages—listing 412
 books, magazine articles, disserta-
 tions, etc. A breakdown of the same
 reveals 350 in German, 51 in French,
 three in Danish, one in Italian, but
 only seven in English. One might
 get the very misleading impression
 from this listing that very little was
 being produced in English. To
 show how incorrect this is, one need
 only call attention to the large num-
 ber of English language publica-
 tions in this category listed regularly
 in the quarterly, *Notes*, published
 by the Music Library Association
 of our country. We would suggest
 to the *Jahrbuch* editors that here-
 after a listing of at least the finest
 things gotten out in English be in-
 cluded; it will interest readers on
 the Continent as much as the read-
 ers in Britain and the United States.
 —ARMIN HAEUSSLER, D.D., L.H.D.

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This is a hymn-tune that is for-
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 cially among contemporary com-
 posers of organ music. Of particular
 interest to me is the translation of
 the hymn by Martin H. Framza-
 mann, 1964, under the title "With
 High Delight" and which is the
 epitome of Christian joy.

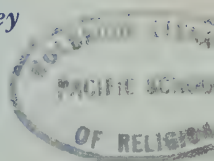
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Anniversary Hymn Festival

*In recognition of Hymn Writers from New Jersey
on its Tercentenary*

1964



It is appropriate that as New Jersey celebrates its Tercentenary, the Christian churches should recognize the contribution which the Colony and State have made to American hymnody. The first American hymn writer to meet with general acceptance was Samuel Davies (1723-1761) the successor of Jonathan Edwards as President of the College of New Jersey, now Princeton University, where he served from 1753 to 1761. At a time when for the most part the churches were singing the Psalms in the older metrical versions, he introduced both the psalms and hymns of Isaac Watts, and wrote original hymns, often inspired by current events, which he added to printed editions of his sermons. After his death at the age of thirty-seven, sixteen of his hymns were included in a hymnal published in England by Dr. Thomas Gibbons, and a decade later seven were included in Rippon's widely used hymnal. Some of his hymns were sung for over a century in America although none is now in common use.

The Nineteenth Century saw hymns by New Jersey writers making their way into the life of all English-speaking churches. George Washington Doane (1799-1859), born in Trenton and

Episcopal Bishop of New Jersey from 1832 to 1859, published his "Softly now the light of day" in 1824 and his missionary hymn, "Fling out the banner" in 1852. James Waddell Alexander (1804-1859), professor at both the College of New Jersey and at Princeton Theological Seminary between 1833 and 1851, had previously in 1830 published his fine translation

of the Latin hymn, "O sacred head, now wounded". Ray Palmer (1808-1887) who wrote "My faith looks up to thee" shortly after his graduation from Yale in 1830, lived in Newark from 1878 to 1887. George Duffield, Jr. (1818-1888), author of "Stand up, stand up for Jesus" in 1858 had from 1847 to 1852 been a pastor in Bloomfield and in 1884 returned to spend the last four years of his life there. Two of the most popular composers of hymn tunes in this period, men who were leaders in

the promotion of music in day schools and in Sunday Schools, Lowell Mason (1792-1872) and William Batchelder Bradbury (1816-1868), spent their latter years in New Jersey; the former in Orange where an imposing monument marks his grave, and the latter in Bloomfield where a tablet commemorates his memory.

1664-1964



New Jersey

THE HYMN SOCIETY OF AMERICA

475 Riverside Drive, New York 27, N. Y.

Order of Worship

ORGAN PRELUDE

PROCESSIONAL HYMN—"Joyful, joyful we adore thee"

HYMN TO JOY

Written in 1907 by Henry van Dyke while he was professor of English literature at Princeton University to provide suitable words for the final movement of Beethoven's Ninth Symphony.

1. Joyful, joyful, we adore thee,
God of glory, Lord of love;
Hearts unfold like flowers before thee,
Opening to the sun above,
Melt the clouds of sin and sadness,
Drive the dark of doubt away;
Giver of immortal gladness,
Fill us with the light of day.
2. All thy works with joy surround thee,
Earth and heaven reflect thy rays,
Stars and angels sing around thee,
Center of unbroken praise,
Field and forest, vale and mountain,
Flowery meadow, flashing sea,
Chanting bird and flowing fountain,
Call us to rejoice in thee.
3. Thou art giving and forgiving,
Ever blessing, ever blest,
Well-spring of the joy of living,
Ocean depth of happy rest,
Thou our Father, Christ our Brother,
All who live in love are thine;
Teach us how to love each other,
Lift us to the Joy divine.
4. Mortals, join the happy chorus
Which the morning stars began;
Father love is reigning o'er us,
Brother love binds man to man.
Ever singing, march we onward,
Victors in the midst of strife,
Joyful music leads us Sunward
In the triumph song of life. *Amen*
HENRY VAN DYKE 1907

CALL TO WORSHIP

Praise ye the Lord. Praise God in his sanctuary; praise him in the firmament of his power.
Praise him for his mighty acts; praise him according to his excellent greatness.
Let everything that hath breath praise the Lord. Praise ye the Lord.

PRAYER OF INVOCATION

O Lord our God, who art worthy to be praised and to be had in reverence of all those who are about thee: grant unto us in the worship of thy house the gift of thy Holy Spirit, that being cleansed and sanctified we may serve thee with gladness and find our joy in singing to thy glory; through Jesus Christ our Lord. *Amen.*

A HYMN OF PRAISE—"Men and children everywhere"

ROCK OF AGES

Produced in 1930 at the Crescent Avenue Presbyterian Church in Plainfield where the author, John J. Moment, was minister. He had previously held pastorates in East Orange, Jersey City and Newark. The tune is an ancient Hebrew melody arranged by Charlotte Lockwood Garden (1903-1962), organist and choir director at the Plainfield Church.

1. Men and children everywhere,
With sweet music fill the air!
Nations, come, your voices raise
To the Lord in hymns of praise!
Join the angel song,
All the worlds to him belong!
Holy, holy, to our God all glory be!
2. Morning, evening, bless his name,
Skies with crimson clouds aflame,
Rainbow arch, his covenant sign,
Countless stars by night that shine!
- Through his far domain,
Love is King where he doth reign!
Holy, holy, to our God all glory be!
3. Storm and flood and ocean's roar,
Breakers crashing on the shore,
Waterfalls that never sleep,
Towering mountain, canyon deep,
Tell ye forth his might,
Lord of life and truth and right!
Holy, holy, to our God all glory be! *Amen*
JOHN J. MOMENT 1930

A HYMN OF FAITH—"My faith looks up to thee"

OLIVET

Years before either Ray Palmer, the author, or Lowell Mason, the composer, moved to New Jersey, they met one day on a street in Boston. Mason asked Palmer for some hymns for a book he was about to publish. Palmer took out a note book in which he had written the words of this hymn. Mason stepped into a store, copied the words, and at home composed the tune to which they have been universally sung.

1. My faith looks up to thee,
Thou Lamb of Calvary,
Saviour divine:
Now hear me while I pray,
Take all my guilt away,
O let me from this day be wholly thine!
2. May thy rich grace impart
Strength to my fainting heart,
My zeal inspire;
As thou hast died for me,
O may my love to thee
Pure, warm, and changeless be, a living fire!
3. While life's dark maze I tread,
and griefs around me spread,
Be thou my guide;
Bid darkness turn to day,
Wipe sorrow's tears away,
Nor let me ever stray from thee
aside.
4. When ends life's transient dream,
When death's cold, sullen stream
Shall o'er me roll,
Blest Saviour, then, in love,
Fear and distrust remove;
O bear me safe above, a ransomed soul! *Amen*
RAY PALMER 1830

NEW JERSEY HYMN AND TUNE WRITERS

This roll of hymn and tune writers who at some time lived in New Jersey includes illustrious names. While not necessarily complete, it indicates the contribution which New Jersey has made to American hymnody. The association of these writers with New Jersey is noted here. Further information about them may usually be found in current Hymnal Handbooks.

AUTHORS

- James W. Alexander (1804-1859)—See Title Page.
 Julia Buckley Cory (1882-1963)—For many years a resident of Englewood.
 Samuel Davies (1723-1761)—See Title Page.
 Robert Davis (1881-1949)—Pastor of the Englewood Presbyterian Church, 1910-1917.
 Bishop William Crosswell Doane (1832-1913)—Rector St. Mary's Church (Episcopal), Burlington, 1853-1860.
 Bishop George Washington Doane (1799-1859)—See Title Page and Festival Program.
 George Duffield, Jr. (1818-1888)—See Title Page and Festival Program.
 Harry Emerson Fosdick (1878-)—Pastor of the First Baptist Church of Montclair, 1904-1915.
 William Hiram Foulkes (1877-1961)—Pastor Old First Church (Presbyterian), Newark, 1926-1941.
 Ebenezer Jayne (1754-1826)—Held pastorates in Baptist Churches in Newfoundland (N.J.) and Canton.
 Francis P. Jones (1890-)—In recent years a resident of Madison.
 Miss Mary A. Lathbury (1841-1913)—A resident of East Orange for the last two decades of her life.
 Calvin Weiss Laufer (1874-1938)—Pastor, First Presbyterian Church, West Hoboken, 1905-1914.
 William Pierson Merrill (1867-1954)—Born at Orange. A.B. from Rutgers 1887, M.A. from Rutgers in 1890. From 1880-1890 a member of the Second Dutch Reformed Church of New Brunswick.
 John James Moment (1875-1959)—After Presbyterian pastorates in Orange, Jersey City, and Newark, served as pastor of the Crescent Avenue Presbyterian Church of Plainfield, 1918-1948.
 Frank Mason North (1850-1935)—For many years a resident of Madison.
 Johnson Oatman, Jr. (1856-1926)—Born near Medford. Educated at Herbert's Academy in Vincentown and at New Jersey Collegiate Institute in Bordentown.
 Ray Palmer (1808-1887)—A resident of Newark 1878 until his death in 1887. See Title Page and Festival Program.
 Howard Chandler Robbins (1876-1952)—Curate at St. Paul's Episcopal Church, Morristown, 1903-1905. Rector of St. Paul's Episcopal Church, Englewood 1905-1911.
 Edgar Page Stites (1836-1921)—A resident of Cape May Court House.
 Jay Thomas Stocking (1870-1936)—Pastor Union Congregational Church, Upper Montclair, 1915-1927.
 Henry van Dyke (1852-1933)—Class of 1873 Princeton University. Professor at Princeton University 1900-1923.
 Aaron Roberts Wolfe (1821-1902)—Born at Mendham. Founder and Director of the Hillside Seminary, Montclair, 1859-1872.
 Denis Wortman (1835-1922)—Attended New Brunswick Seminary, Class of 1860.

Hymn Society Authors

- Ferdinand Quincy Blanchard (1876-)—(Bible Hymns). Born in Jersey City. Pastor Congregational Church, East Orange, 1904-1915.
 Robert Lansing Edwards (1915-)—(Stewardship Hymn, Space Age Hymn). Resident of Radburn 1929-1935. Graduate of Princeton University 1937.
 Edgerton Grant (1931-)—(Youth Hymns). Resident of Scotch Plains and Watchung.
 Frederick B. Morley (1884-)—(Ecumenical Hymn). Recently a resident of Westfield.
 Mrs. Elizabeth Patton Moss—(World Order Hymns). For several years Director of Religious Education at West Side Presbyterian Church, Ridgewood.
 Mrs. Josephine D. Reinhardt (1921-)—(Marriage Hymn). Resident of Upper Montclair.
 Mrs. Miriam Dewey Ross—(Christian Education Hymn). Resident of Madison.
 John Underwood Stephens (1901-)—(Ecumenical Hymn). Graduate of Lawrenceville School and Princeton University 1924.

ADDRESS

A HYMN OF SERVICE—"We thank thee, Lord thy paths of service lead"

FIELD

Calvin W. Laufer (1874-1938), associate editor of the Presbyterian Hymnal of 1933, wrote both the words and the music of this hymn. He held a pastorate in West Hoboken from 1905 to 1914.

1. We thank thee, Lord, thy paths of service lead
To blazoned heights and down the slopes of need;
They reach thy throne, encompass land and sea,
And he who journeys in them walks with thee.
2. We've sought and found thee in the secret place
And marveled at the radiance of thy face;
But often in some faroff Galilee
Behold thee fairer yet while serving thee.
3. We've seen thy glory like a mantle spread
O'er hill and dale in saffron flame and red;
But in the eyes of men, redeemed and free,
A splendor greater yet while serving thee. *Amen*
CALVIN W. LAUFER, 1919

A HYMN FOR THE CITY—"Where cross the crowded ways of life"

GERMANY

Frank Mason North (1850-1935) wrote these words in 1903 for "The Methodist Hymnal" at the request of Professor Caleb Winchester of Wesleyan University. He was at the time Secretary of the New York City Mission Society. His home for many years was in Madison. The tune "Germany," known in England as "Walton," is from William Gardiner's "Sacred Melodies" 1815.

1. Where cross the crowded ways of life,
Where sound the cries of race and clan,
Above the noise of selfish strife,
We hear thy voice, O Son of Man.
2. In haunts of wretchedness and need,
On shadowed thresholds dark with fears,
From paths where hide the lures of greed,
We catch the vision of thy face.
3. From tender childhood's helplessness,
From woman's grief, man's burdened toil,
From famished souls, from sorrow's stress,
Thy heart has never known recoil.
4. The cup of water given for thee
Still holds the freshness of thy grace;
Yet long these multitudes to see
The sweet compassion of thy face.
5. O Master, from the mountainside,
Make haste to heal these hearts of pain;
Among these restless throngs abide,
O tread the city's streets again,
6. Till sons of men shall learn thy love,
And follow where thy feet have trod;
Till glorious from thy heaven above
Shall come the City of our God. *Amen*
FRANK MASON NORTH 1903

A HYMN FOR THE WORLD—"Fling out the banner"

WALTHAM

George W. Doane (1799-1859), who wrote this stirring missionary hymn in 1848 at the request of the girls of St. Mary's Hall, Burlington, New Jersey, had been elected Bishop of the Episcopal Church in New Jersey in 1832 at the age of thirty-three. The composer of "Waltham," John Baptiste Calkin (1827-1905) was an organist, precentor, and professor of music in London.

1. Fling out the banner! let it float
Skyward and seaward, high and wide;
The sun that lights its shining folds,
The cross on which the Saviour died.
2. Fling out the banner! distant lands
Shall see from far the glorious sight,
And nations, crowding to be born,
Baptize their spirits in its light.
3. Fling out the banner! sinsick souls
That sink and perish in the strife,
Shall touch in faith its radiant hem
And spring immortal into life.
4. Fling out the banner! let it float
Skyward and seaward, high and wide,
Our glory, only in the cross;
Our only hope, the Crucified! *Amen*
GEORGE W. DOANE 1848

RECESSIONAL HYMN—"Stand up, stand up for Jesus"

WEBB

George Duffield, Jr., (1818-1888) wrote this hymn in 1858, six years after the conclusion of his Bloomfield pastorate. It was inspired by the dying words of his friend Dudley A. Fing who had been forced to resign from a Philadelphia pulpit because of his opposition to slavery. George J. Webb, the composer, worked with Lowell Mason in introducing music into the public schools of Boston, and like Mason died in Orange.

1. Stand up, stand up for Jesus,
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss:
From victory unto victory
His army shall he lead,
Till every foe is vanquished,
And Christ is Lord indeed.
2. Stand up, stand up for Jesus,
The trumpet call obey;
Forth to the mighty conflict,
In this his glorious day:
Ye that are men now serve him
Against unnumbered foes;
Let courage rise with danger,
And strength to strength oppose.
3. Stand up, stand up for Jesus,
Stand in his strength alone;
The arm of flesh will fail you,
Ye dare not trust your own:
Put on the gospel armor,
Each piece put on with prayer;
Where duty calls, or danger,
Be never wanting there.
4. Stand up, stand up for Jesus,
The strife will not be long;
This day the noise of battle,
The next the victor's song:
To him that overcometh
A crown of life shall be;
He with the King of Glory
Shall reign eternally. *Amen*
GEORGE DUFFIELD, JR. 1858

BENEDICTION

ORGAN POSTLUDE

A HYMN FOR YOUTH—"O Master Workman of the race" KINGSFOLD OR AMESBURY

Jay T. Stocking (1870-1936) wrote these words in 1912 for a forthcoming "Pilgrim Hymnal" and called them "The Carpenter of Nazareth." They were suggested to him while he was watching the building of a summer camp in the Adirondacks. He was minister of Union Congregational Church, Upper Montclair from 1915 to 1927.

1. O Master Workman of the race,
Thou Man of Galilee,
Who with the eyes of early youth
Eternal things didst see,
We thank thee for thy boyhood faith
That shone thy whole life through;
"Did ye not know it is my work,
My Father's work to do?"
2. O Carpenter of Nazareth,
Builder of life divine,
Who shapest man to God's own law,
Thyself the fair design,
Build us a tower of Christ-like height,
That we the land may view,
And see, like thee, our noblest work,
Our Father's work to do.
3. O thou who dost the vision send
And givest each his task,
And with the task sufficient strength,
Show us thy will, we ask;
Give us a conscience bold and good,
Give us a purpose true,
That it may be our highest joy
Our Father's work to do. Amen

JAY T. STOCKING 1912

A HYMN FOR MEN—"Rise up, O men of God." FESTAL SONG

These words welled up in the mind of William Pierson Merrill (1867-1954) one day in 1911 when he was returning to Chicago on a Lake Michigan steamer. He had just received a request for a hymn from the editor of "The Continent" and had been reading an article by Gerald Lee entitled "The Church of the Strong Men." Dr. Merrill, minister of the Brick Presbyterian Church in New York City from 1911 to 1938, was born in Orange and graduated from Rutgers University in 1887. William H. Walter (1825-1893), the composer of the tune, was a native of Newark and organist in several churches in that city.

1. Rise up, O men of God!
Have done with lesser things;
Give heart and soul and mind and strength
To serve the King of Kings.
2. Rise up, O men of God!
His Kingdom tarries long;
Bring in the day of brotherhood
And end the night of wrong.
3. Rise up, O men of God!
The Church for you doth wait,
Her strength unequal to her task;
Rise up, and make her great!
4. Lift high the cross of Christ!
Tread where his feet have trod;
As brothers of the Son of Man,
Rise up, O men of God. Amen

WILLIAM PIERSON MERRILL 1911

OFFERING

ANTHEM—"The Lord's my shepherd"

Carl F. Mueller (1897-) has arranged an anthem setting of the tune Crimond for "The Lord's my shepherd" (Published by Carl Fischer, Inc., 62 Cooper Square, New York, N. Y.). From 1927 to 1952 he was Minister of Music in Montclair and from 1952 to 1961 in Red Bank. He now lives in Maplewood.

A PRAYER HYMN—"God of grace and God of glory" CWM RHONDDA

Harry Emerson Fosdick (1878-) wrote this hymn in 1930 for the dedication of Riverside Church in New York City. From 1904 to 1915 he was minister of the First Baptist Church in Montclair. The composer of the Welsh tune was John Hughes (1873-1932).

1. God of grace and God of glory,
On thy people pour thy power;
Crown thine ancient Church's story;
Bring her bud to glorious flower.
Grant us wisdom, grant us courage,
For the facing of this hour,
For the facing of this hour.
2. Lo! the hosts of evil round us
Scorn thy Christ, assail his ways!
From the fears that long have bound us
Free our hearts to faith and praise.
Grant us wisdom, grant us courage,
For the living of these days,
For the living of these days.
3. Cure thy children's warring madness,
Bend our pride to thy control;
Shame our wanton, selfish gladness,
Rich in things and poor in soul.
- Grant us wisdom, grant us courage,
Lest we miss thy Kingdom's goal,
Lest we miss thy Kingdom's goal.
4. Set our feet on lofty places;
Gird our lives that they may be
Armored with all Christ-like graces
In the fight to set men free.
Grant us wisdom, grant us courage,
That we fail not man nor thee!
That we fail not man nor thee!
5. Save us from weak resignation
To the evils we deplore;
Let the search for thy salvation
Be our glory ever more,
Grant us wisdom, grant us courage,
Serving thee whom we adore,
Serving thee whom we adore. Amen

HARRY EMERSON FOSDICK 1930

COMPOSERS

- Edward Shippen Barnes (1887-)—Born at Seabright. Attended Lawrenceville School.
- Donald S. Barrows (1877-)—Choirmaster Grace Episcopal Church, Rutherford and St. John's Episcopal Church, Boonton, 1910-1915.
- William Batchelder Bradbury (1816-1868)—Resident for a number of years in Bloomfield. See Title Page.
- Lee Hastings Bristol, Jr. (1923-)—Resident of Princeton for several years. President Westminster Choir College since 1962.
- William Sidell Chester (1865-1900)—Born in Englewood. Graduate of Stevens Institute of Technology at Hoboken in 1886. Organist of the Presbyterian Church in Englewood.
- Charles Crozat Converse (1932-1918)—In his latter years a resident of Highwood where he died.
- Charlotte Lockwood Garden (1903-1962)—For a number of years Organist and Choir Director at the Crescent Avenue Presbyterian Church, Plainfield.
- John Edgar Gould (1822-1875)—Lived for a time in Bergen Heights.
- J. Vincent Higginson (pen name Cyr de Brant) (1896-)—Born in Irvington and spent his early boyhood there.
- John Sebastian Bach Hodges (1830-1915)—Rector of Grace Episcopal Church, Newark, 1860-1870.
- Philip James (1890-)—Born in Jersey City. Conductor New Jersey Symphony Orchestra 1922-1929. Director of Bamberger Little Symphony on WOR, Newark.
- David Hugh Jones (1900-)—For many years on the faculty of Princeton Theological Seminary.
- Robert Lowry (1826-1899)—For many years pastor of the Baptist Church in Plainfield.
- Lowell Mason (1792-1872)—Made his home in Orange during the last nineteen years of his life. See Title Page and Festival Program.
- Isaac Hickman Meredith (Born 1872-)—Music Director First Methodist Church, Englewood, and Peddie Memorial Church, Newark.
- Carl F. Mueller (1897-)—Minister of Music, Central Presbyterian Church, Montclair, 1927-1952. Minister of Music in Redbank, 1952-1961.
- Carl Fowler Price (1881-1948)—Born at New Brunswick. First President of the Hymn Society of America.
- Allen Jay Sever—Organist and Choirmaster All Saint's Episcopal Church, Leonia.
- John Hart Stockton (1813-1877)—For many years a member of the New Jersey Methodist Conference doing pastoral and evangelistic work.
- William Henry Walter (1825-1893)—Born in Newark and in his early years served as organist in churches there.
- Samuel Augustus Ward (1847-1903)—Born in Newark where he remained a lifelong resident. For fourteen years he conducted the Orpheus Club of Newark.
- Samuel Prowse Warren (1841-1915)—Organist at the First Presbyterian Church, East Orange, 1895-1915.
- George James Webb (1803-1887)—Resident of Orange in 1870-1876 and 1885 until his death in 1887.

This Anniversary Hymn Festival has been prepared by Dr. Morgan Phelps Noyes of Upper Montclair, N. J. who served as pastor of the Central Presbyterian Church of Montclair from 1932 until his retirement in 1957.

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Copies of this Service may be obtained from The Hymn Society of America, 475 Riverside Drive, New York 27, N. Y. (Room 242) for 7¢ each postpaid in quantities up to 1,000. Larger orders 6¢ each plus postage. Sample copies free on request.

Most of the tunes used in this Service are to be found in current standard hymnals. "Rock of Ages" appears in the Presbyterian Hymnal of 1933, the Pilgrim Hymnal of 1958 and Christian Worship of 1941. "Kingsfold" appears in the Pilgrim Hymnal of 1958, the Episcopal Hymnal of 1940 and the Presbyterian Hymnbook of 1955. "Field" appears in the Presbyterian Hymnals of 1933 and 1955, and the Pilgrim Hymnal of 1958.

The Hymn Society of America welcomes into its membership all those interested in hymns. Further information about membership may be obtained from the Society at the above address.